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WELCOME TO THE OPENING CONCERT OF OUR 31st SEASON!

In launching Esprit's next 30 years, we are embarking on new ventures as well as reprising repertoire worthy of being heard again by Esprit audiences. Music new to our scene is especially important in our programming, keeping audiences and musicians up to date with the latest trends in orchestral music.

By popular demand the spectacular violist Teng Li joins us this evening for a repeat performance of Alfred Schnittke's *Viola Concerto*. Esprit's performance of R. Murray Schafer's *No Longer than Ten (10) Minutes* is a tribute to the composer in his 80th birthday year.

Vivier has become a major figure and an international sensation in new music and his music continues to stimulate interest in Esprit audiences, both new and established. Tonight we perform his mystical and mysterious *Zipangu*.

NEW ERA LAUNCH

Throughout this season, we'll focus special attention on three young Canadian composers having great success living and working abroad. All three have been commissioned to compose new pieces. One of these is composer/conductor Samy Moussa, winner of the 2013 Siemens Composition Prize and a fast-rising star living in Berlin, whose music opens our season. He will also conduct the premiere of his new work in January.

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NEW ERA LAUNCH

Thursday October 24th, 2013

Alex Pauk, Music Director and Conductor

7:15 pm	Pre-Concert Talk Composers Alexina Louie and R. Murray Schafer
8:00 pm	Concert

PROGRAMME

R. Murray Schafer	<i>No Longer than (10) Ten Minutes</i> (1970)
Claude Vivier	<i>Zipangu</i> (1980)
Samy Moussa	<i>Gegenschein</i> , study #3 for large orchestra and <i>Zodiakallicht</i> , study #4 for large orchestra (2009)

INTERMISSION

Alfred Schnittke	<i>Viola Concerto</i> (1985) Teng Li – viola
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ALEX PAUK

Music Director, Conductor and Composer

Alex Pauk, composer, conductor and educator, revitalized orchestral life for composers across Canada in 1983 by founding Esprit Orchestra as Canada's only orchestra devoted to new music. Esprit, with a core of 70 top instrumentalists, Canada's best soloists, and an annual subscription series in Toronto, encourages composers to take bold new directions. Through building and sustaining Esprit's high calibre performances, commissioning programme, innovative programming (80% Canadian), recordings, performing arts videos and DVDs, outreach projects, tours, and interdisciplinary arts and media ventures, Pauk has been a leader in developing and promoting Canadian music at home and abroad.

As a conductor he attains excellent performances on stage and in recordings. His innovative programming and commitment to the community through Esprit have garnered SOCAN and Chalmers Awards as well as three Lieutenant Governor's Arts Awards. He was named *Musician of the Year* (1999) by peers at the Toronto Musicians' Association, was a recipient of Canada Council for the Arts Molson Prize (2007) and has helped many composers advance their careers through commissions, high profile performances, recordings and broadcasts. Pauk's commissioning, of Canadian composers of all ages and stylistic trends, is central to his work. He has been a leader in taking new music out of the concert hall and to people in their communities. Under Pauk's direction, Esprit was awarded the 2005 Vida Peene Award for excellent standards of performance and innovative programming.

Alex Pauk has a very wide range of experience as a composer with works for every kind of performing ensemble, the theatre as well as dance companies. Revealing this depth of experience, his most notable compositions include *Touch Piece*, a multimedia work for full orchestra, 16 channel surround sound with digital sound track, sounds of nature and altered orchestral sound projected from loudspeakers, multi-screen video environment and fabric sculptures with special theatrical lighting; *Farewell to Heaven*, a full length work for the Menaka Thakkar Indian Dance Company; three works involving important Canadian virtuosos: *Concerto for Harp and Orchestra*, *Concerto for Two Pianos and Orchestra* and *Flute Quintet*.

His newest work, *Musiques immergées*, for chamber orchestra and audio playback, received its world premiere in Montréal with the SMCQ in 2011.

TENG LI

Viola

It was 2004 when Teng Li made a splash in the Toronto music scene by landing the Toronto Symphony Orchestra Principal Viola position at the astonishing age of 21. TSO Music Director Peter Oundjian describes her as “an extraordinary talent that everyone recognizes, and the Orchestra enjoys the wonderful experience of performing with this talent both as a section leader and as soloist.” Highlight performance repertoire include Takemitsu’s *A String Around Autumn*, Bartok’s *Viola Concerto*, Berlioz’s *Harold in Italy*, Mozart’s *Sinfonia Concertante*, and Strauss’ *Don Quixote*.

Teng has given recitals in Toronto, Philadelphia, Chicago, Washington DC, and New York. Along with her TSO solo appearances, Ms Li has performed with the National Chamber Orchestra, the Santa Rosa Symphony, the Munich Chamber Orchestra, the Haddonfield Symphony, Shanghai Opera Orchestra, and the Canadian Sinfonietta. Her performances have been broadcast on CBC Radio 2, National Public Radio, WQXR (New York), WHYI (Pennsylvania), WFMT (Chicago), and Bavarian Radio (Munich).

An accomplished chamber musician, Teng has participated in the festivals of Marlboro, Santa Fe, Mostly Mozart, Music from Angel Fire, Rome, Moritzburg (Germany) and the Rising Stars Festival in Caramoor. She has performed with the Guarneri Quartet in New York, at Carnegie Hall and with the 92nd St. “Y” Chamber Music Society. Teng was featured in concert with the Guarneri Quartet in their last season at the Philadelphia Chamber Music Society, and she is also a member of the prestigious Lincoln Center Chamber Music Society Two.

A recipient of numerous awards, Teng has won top Prizes at the Johanson International and the Holland-America Music Society competitions, the Primrose International Viola Competition, the Irving M. Klein International String Competition and the ARD International Music Competition in Munich Germany. She was also a winner of the Astral Artistic Services 2003 National Auditions.

Teng began the violin at age 5 in her native China. She entered the Central Conservatory in Beijing in 1992, and at age 16 was accepted to study at the Curtis Institute of Music in Philadelphia, where her teachers were Michael Tree and Joseph DePasquale. Teng currently serves on the faculties at the University of Toronto and Conservatoire De Musique De Montreal.

STEPHEN SITARSKI

Concertmaster

An Oakville native, Stephen SitarSKI enjoys an incredibly varied career as a violinist and musician. Acclaimed nationally in performances of Baroque music through to contemporary and jazz, he is also a recognized conductor, adjudicator, teacher and music administrator. Currently Concertmaster of the Kitchener-Waterloo Symphony, he has also led many other Canadian orchestras including the Vancouver Symphony and Ottawa's National Arts Centre Orchestra, as well as orchestras in the United States and Europe.

He frequently appears as soloist with orchestra and, along with much of the standard repertoire, performs concertos written especially for him by Canadian composers. In April, 2009, as part of the Open Ears Festival, Stephen performed R. Murray Schafer's violin concerto 'The Darkly Splendid Earth: The Lonely Traveller'. In March, 2011, he was guest concertmaster and featured soloist for the National Ballet Orchestra's programs *Eugene Onegin* and *Russian Seasons*.

He is 1st Violin of the Canadian Chamber Ensemble, a founding member of Trio Laurier, and is a regular participant in diverse chamber groups and festival events both nationally and internationally with many of Canada's finest musicians. He is also a frequent performer with Toronto's acclaimed Art of Time ensemble as well as Soundstreams.

Routinely heard throughout Canada on disc and on live radio broadcasts, SitarSKI has also performed countless television and film scores, including the violin solos in the Hollywood film 'Being Julia'. A dedicated educator, Stephen is a faculty member of the National Youth Orchestra of Canada, Wilfrid Laurier University and Glenn Gould School. In recognition of his outstanding artistic contribution to the Kitchener-Waterloo community, he is a recipient of the Kitchener-Waterloo Arts Award for Music.

R. MURRAY SCHAFER
No Longer than (10) Ten Minutes (1970)

The influences in this piece are various and they may as well be recorded. First, there was the TSO contract, a phrase of which gave the piece its title, and the general tone of which did much to re the composer. Then there was that memorable supper in Ottawa with the conductor Victor Feldbrill – casier à homard and dry Chablis – where certain logistical problems were discussed, then evaporated as the evening wore on.

Next, turning to more serious point, there was the influence of my friend Ken Barron, of the Vancouver firm of Barron and Strachan, Acoustical Engineers. Ken and I have worked together a good deal in confronting matters of noise pollution over the past couple of years. One day we made a recording of some traffic noise in front of the Vancouver Hotel and Ken did a spectrum analysis of the sound, producing innumerable charts with curvy lines showing the sound intensity of the various band-widths of the sound. These graphs were studied intensively throughout the composition of this work and no doubt they helped provide various sonorous felicities.

Then there is my friend Eugene Rittich, first horn player in the TSO – to whom the work is dedicated – who once worked out for me a quarter-tone fingering system for the horn. With Eugene I discussed

numerous preliminary ideas, and the quiet middle section of the piece is certainly his.

Next there is my friend the artist Iain Baxter, who, not knowing much about music, has for a long while tried to persuade me to write an “extensions” to Beethoven’s Fifth, that composition always having seemed to Baxter to be rather boring. To Iain I owe the idea of blurring the edges of a work of art, perhaps even the arrogance of trying to improve or at any rate infect another’s art-work.

And finally there is my other friend “mouche”, but that is perhaps a story for another time ...

— R. Murray Schafer

CLAUDE VIVIER
Zipangu (1980)

Commissioned by New Music Concerts, *Zipangu* was written in 1980 and first performed in Toronto under the direction of Robert Aitken. The piece is written for two groups of strings: on the one hand, six violins and on the other, one violin, three violas, two cellos and one double bass.

Claude Vivier wrote: “*Zipangu was the name given to Japan during the time of Marco Polo. Building around melody, I explore different aspects of “colour” in this piece. I have tried to veil my harmonic structures by using different bow techniques. A colorful sound is obtained by applying exaggerated bow pressure on the strings as*

opposed to pure harmonics when returning to normal technique. In this way melody becomes "color" (chords), grows lighter and slowly returns as tough purified and solitary".

The melody the composer is speaking of is always present in this work. It is clearly expressed both at the beginning and the end of the work, but undergoes all sorts of transformations throughout the rest of the piece. In one of the most beautiful passages we hear a solo violin playing a very fanciful air against a texture made up entirely of harmonics and in which we recognize the basic harmony and its harmonization. It is a work which towards its end achieves a deeply moving lyricism in a grave and somber passage.

— Serge Garant

SAMY MOUSSA

Gegenschein, study #3 for large orchestra & ***Zodiakallicht***, study #4 for large orchestra (2009)

French music is heir to a long, amazingly continuing tradition, a tradition which is chiefly of sensuality. As with music from Rameau to Boulez, it is essentially music of sounds, of timbres. It is in succeeding Rameau that Samy Moussa has created some of his works - music of sensual energy and immediate access despite its sophistication in construction and in instrumental technique. It owes its energy to a very precise musical instinct for, what

characterizes several compositions by Samy Moussa is the anacrusis, that engine of the musical phrase and of its prosodic approach (that is to say its language). It is this concept that, when raised to the level of musical virtuosity, gives the étude-like character (rare in orchestral works) to this new cycle of pieces (including *Gegenschein* and *Zodiakallicht*).

The virtuosity, but most of all the balance of the sound designs, the mixture of timbres, amount to real orchestral studies, at once both instrumental and musical; In their approach, these are works that leave no respite from the rigors required of the musicians and which push them, at every moment, to their maximum degrees of concentration. These two studies, commissioned by the Montreal Symphony Orchestra and dedicated to Kent Nagano, have common leitmotifs - ascending and descending scales, sudden accents etc. Nevertheless, whereas the third study, strong in contrasts (roaring versus meditation, anacrusis versus apodosis) adds, mid-way, a dancing rhythm that becomes increasingly present and affirms the starting material, the fourth maintains itself, and undulates to its tempo, with its decelerations sometimes disrupted by brief bursts of noise, its delicate pianissimo and its timbres

intimating fine celestial reflections, barely visible in the utterly black night, before ending with a huge crescendo.

— Translation of a note by
Matthieu Stepec, 2009

ALFRED SCHNITTKE ***Viola Concerto (1985)***

Alfred Schnittke wrote this concerto in 1985, the year that Gorbachev came to power in the Soviet Union, ended the Cold War and allowed Russians once again to enjoy the freedom of travel. Schnittke left Russia and settled in Hamburg. Things were looking up so why is the music in this great work so terrifying.

The opening movement, the first Largo, begins with solo viola very slowly and quietly peering through the darkness. Very so gradually a fear, a sense of horrific dread slowly takes hold of the music, and just after 3 minutes in, what was being feared rears its ugly head and the full orchestra unleashes a massive, terrifying chord that will make you look over your shoulder and feel cold down your spine. The atmosphere of most of the work is full of threatening shadows, massive outbursts, frantic viola passages and demonic cries of pain from the bowels of the orchestra. Now and then though, some beautiful, soaring lyricism takes over and calms the fears. One fine example, is when the piano within the orchestra plays what sounds like the bass line to Schubert's Ave Maria, with the viola high

above playing a plaintive, passionate melody, full of melancholic beauty. Here and there the use of military side-drums is very effective at adding to the anguish already present. The mood of the final Largo movement is more relaxed, although still gloomy and desolate, and the last few drawn out notes on the viola seem to represent life passing away.

Viola Concerto was composed for the Russian violist Yuri Bashmet. The work is based on a musical motif that spells Bashmet's name: in a mix of French and German notation, B – A – Es – C – H - Mi or, in Anglo-Saxon, B flat – A - E flat – C - B natural - E natural. In three movements and scored for an orchestra without violins, the *Viola Concerto* makes great demands on the soloist, who plays almost without interruption throughout the work's roughly 30-minute duration and whose music features several virtuoso sections.

The first movement is a slow introduction. It begins with an anxious declamation from the viola. This leads into music in which the Bashmet motif is heard harmonized by the strings and then into a return of the declamation that terminates in a brutal full orchestra chord, a chord which is built from the notes of the Bashmet theme. A softer music arrives in the wake of this chord, ending the movement. The second movement, marked Allegro molto, is a kaleidoscopic jumble of different musics and it

exemplifies Schnittke's famous "polystylism," his technique of juxtaposing music from varied sources, high and low. (He wrote: "*The goal of my life is to unify serious music and light music, even if I break my neck in doing so.*") Film music, dance music, music for brass band, Soviet military marches—all of this and more is combined with hectic arpeggios in the solo part to create a swirling mix of styles.

The *Viola Concerto*'s final movement, its longest, is, as Gerard McBurney has written, "*a spacious and desolate lament*" in which "*through a dreadfully blank musical landscape, the viola soloist wanders as though searching for some echo or answer from the orchestra.*" In the end, the Bashmet motif returns, with the A minor triad it contains held by the orchestra's strings, the viola crying in its lower register against the sustained harmony.

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R. Murray Schafer (b.1933)**Composer**

Born in Sarnia, Ontario in 1933, Murray Schafer has won national and international acclaim not only for his achievement as a composer but also as an environmentalist, educator, literary scholar, visual artist and provocateur. After receiving a Licentiate in piano through the Royal Schools of Music (England) in 1952, he pursued further studies at the Royal Conservatory of Music and the University of Toronto, followed by periods of autodidactic study in Austria and England which encompassed literature, philosophy, music and journalism. A prolific composer, he has written works ranging from orchestral compositions to choral music as well as musical theatre and multi-media ritual. His diversity of interests is reflected by the enormous range and depth of such works as *Loving* (1965), *Lustro* (1972), *Music for Wilderness Lake* (1979), *Flute Concerto* (1984), and the *World Soundscape Project*, as well as his 12-part Patria music theatre cycle. His most important book, *The Tuning of the World* (1977), documents the findings of his *World Soundscape Project*, which united the social, scientific and artistic aspects of sound and introduced the concept of acoustic ecology. The concept of soundscape unifies most of his musical work, as well as his educational and cultural theories.

His other major books include *E.T.A. Hoffmann and Music*

(1975), *Ezra Pound and his Music* (1977), *On Canadian Music* (1984), *Voices of Tyranny: Temples of Silence* (1993), and *The Thinking Ear: On Music Education* (1986). He has received commissions from numerous organizations as well as several prizes. He was the first winner of the Glenn Gould Prize for Music and Communication as well as the Molson Award for the arts. In 2005 he was awarded the Walter Carsen Prize, by the Canada Council for the Arts, one of the top honours for lifetime achievement by a Canadian artist.

Claude Vivier (1948 – 1983)**Composer**

Many consider Claude Vivier the greatest composer Canada has yet produced. At the age of 34, he was the victim of a shocking murder, leaving behind some 49 compositions in a wide range of genres, including opera, orchestral works, and chamber pieces. György Ligeti once called Vivier "the finest French composer of his generation."

Born in Montréal of unknown parents, Vivier was adopted at the age of three. After being expelled from a seminary at sixteen for "immature behavior"—from an early age, Vivier was open about his homosexuality—he studied at the Conservatoire de Musique in Montréal. In 1971, Vivier left Canada for Europe, studying electroacoustic music in Utrecht, and composition with Karlheinz Stockhausen in Cologne. Although Vivier was influenced by

the latter, he nonetheless developed a highly personal language. *Chants*, composed during this period, represented for him "the first moment of my existence as a composer."

In the fall of 1976, Vivier took a long trip through Asia. A visit to Bali caused him to reevaluate his ideas concerning the role of the artist in society, initiating a new period in his stylistic evolution. In the wake of this journey he wrote *Shiraz* (1977) for piano, *Orion* (1979) for orchestra, and his opera *Kopernikus* (1978–79). Above all, it was in his cycle of pieces for voice and instrumental ensemble, particularly *Lonely Child* (1980) and *Prologue pour un Marco Polo* (1981) that Vivier's unique style crystallized.

Vivier spent the last months of his life in Paris. On March 12, 1983, Vivier was found stabbed to death in his apartment. His murderer, a 19-year-old man who may have been a prospective lover, was later caught and sentenced.

Vivier advocates include Mauricio Kagel, Kent Nagano, Reinbert de Leeuw, David Robertson, and Dawn Upshaw. Vivier's music featured prominently in Holland Festival 2005, and the St. Louis Symphony Orchestra opened its 2005–06 season with *Lonely Child*, with David Robertson conducting and Dawn Upshaw as the soprano soloist. In 2005, the Montréal Symphony Orchestra inaugurated the Claude Vivier

National Prize for the best work by a Canadian composer.

— April 2010

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Samy Moussa (b. 1984)

Composer

Conductor and composer, Samy Moussa has collaborated regularly with a number of orchestras and ensembles, among them the Vienna Radio Symphony Orchestra, the Frankfurt Radio Symphony Orchestra, the Orchestre symphonique de Montréal, the Vancouver CBC Radio Orchestra and the Vancouver Symphony Orchestra.

Born in Montreal in 1984, Samy Moussa studied composition and conducting at the Université de Montréal where his principal teacher was José Evangelista. He was then invited to study in Finland with Magnus Lindberg. In 2007, Samy Moussa settled in Germany where he was enrolled at the Hochschule für Musik und Theater München. In 2010, Samy Moussa became Music Director of the INDEX Ensemble in Munich.

Moussa's music is known for its clarity and power as well as refined orchestration and has been championed by world renowned artists such as Kent Nagano who commissioned *Gegenschein* and *Zodiakallicht* for large orchestra for the Orchestre symphonique de Montréal in 2009. Pierre Boulez commissioned a new orchestral

work for the Lucerne Festival to be premiered in 2015.

Samy Moussa was awarded the Composers' Prize 2013 from the Ernst von Siemens Music Foundation.

Alfred Schnittke (1934 – 1998) **Composer**

Alfred Schnittke was born in 1934 in the USSR. His father was from a Russian-Jewish family in Frankfurt and had settled in the Soviet Union in 1926; his mother was a Volga German born in Russia. Schnittke's father was stationed in Vienna for a time, and it was there where Schnittke began, in 1946, his musical training. Schnittke later remarked of his time in Vienna that "I felt every moment there to be a link of the historical chain: all was multi-dimensional; the past represented a world of ever-present ghosts, and I was not a barbarian without any connections, but the conscious bearer of the task in my life."

Schnittke's family returned to Russia in 1948, moving to Moscow where Schnittke studied at the Moscow Conservatory. From 1962 until 1972 Schnittke himself taught at the Moscow Conservatory. But after his tenure there had ended he engaged on a long career as a film composer, ultimately scoring almost 70 films. Shostakovich's music was an important influence on the young Schnittke, though a visit to the Soviet Union in the early sixties by Luigi Nono led him to take up

serialism and other advanced techniques. This period did not last long, though, and by the end of the decade Schnittke had already developed his characteristic polystylistic approach, in which different styles and forms of music—past and present, high and low—are combined in gripping ways. Sometimes the effect is joyous, at other times comic, at yet other times savagely ironic and even disturbing. Early on, Schnittke had difficulties with the Soviet authorities and the Composers' Union; at one point he was even banned from travelling outside of the USSR. Nevertheless, by the 1980s a band of passionately devoted high-profile performers, including was bringing his music before the public to great acclaim.

Schnittke composed a tremendous amount of material in all of the major musical forms, including 9 symphonies, numerous concerti and concerti grossi, 4 string quartets, ballet scores, and 3 operas. And though plagued by ill health in his later years—a series of strokes beginning in 1985 left him physically diminished—his musical energies remained unchecked. From 1990 until his death in 1998, Schnittke lived in Hamburg, where he held dual German-Russian citizenship.

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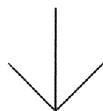
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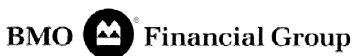
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Alex Pauk, Music Director and Conductor
Teng Li, Viola

Flute

Christine Little
Maria Pelletier,
piccolo, alto
Shelley Brown, *piccolo*
Dianne Aitken

Oboe

Lesley Young
Karen Rotenberg,
English horn
Jasper Hitchcock

Clarinet

Colleen Cook
James Shields,
E flat clarinet
Richard Thomson,
bass clarinet
Greg James

Bassoon

Jerry Robinson
Stephen Mosher
William Cannaway,
contrabassoon

Horn

Bardhyl Gjevori
Christine Passmore
Diane Doig
Linda Bronicheski

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Robert Venables
Anita McAlister
Michael Fedyshyn
Brendan Cassin

Trombone

David Archer
David Pell
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Ian Cowie

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Jeanie Chung, *celeste*

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John Wong

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Corey Gemmell
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Joanna Zabrowarna
Elizabeth Johnston
Renee London
Laurel Mascarenhas

Violin II

Bethany Bergman
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